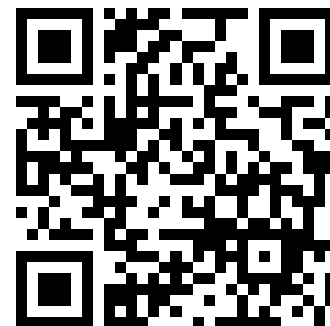


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R.S.A.

# ONESOME UNES

FOLK SONGS FROM THE KENTUCKY MOUNTAINS

THE WORDS COLLECTED AND EDITED BY  
**LORAINÉ WYMAN**

THE PIANOFORTE ACCOMPANIMENT BY  
**HOWARD BROCKWAY**

PRICE, \$2.00



**THE H. W. GRAY COMPANY**

159 EAST 48th STREET, NEW YORK

Sole Agents for NOVELLO & CO., Ltd.



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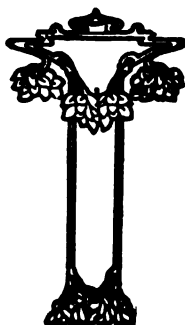
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**To the Friends**

WHO MADE THE GATHERING  
OF THESE SONGS POSSIBLE THIS  
BOOK IS GRATEFULLY DEDICATED





THE HOME OF THE LONESOME TUNES

¶ In publishing this collection of Folk Songs we wish it to be primarily an impression of Kentucky music — that is to say, songs reproduced as nearly as possible as we heard them sung by the people, regardless of their extraneous origin or defects. To correct these melodies and to perfect the poetic versions would give them a totally different character. Our main effort has been to give this volume the simplicity and the naivete which is the great quality of these mountain songs.

L. W.

¶ It is our duty and our great pleasure to acknowledge our obligation to those from whom these songs have been gleaned. No one who has not made the attempt can appreciate the difficulty of committing to paper words and music coming from the lips of another. It gives to the term "oral tradition" a new meaning.

¶ If the difficulty of him who writes is great, how much greater is the tax upon the patience and kindness of those who sing!

¶ We were the happy recipients of enduring patience and unfailing kindness from the following, whom we hope we may venture to call our friends.

¶ Mrs. Sallie Adams, Miss Mary Ann Bagley, Mrs. Abner Boggs, Mr. Art. Boggs, Miss Fidella Day, Mrs. Jaspar Day, Mr. Fitzhugh Draughn, Mr. Leonard Meece, Mrs. Powell, Miss Talitha Powell, Mrs. Betty Jane Smith, Mr. Hillard Smith, Mr. Bristol Taylor, Miss Anna May Wagers, Miss Lauda Whitt, and the children of the Pine Mountain and Hindman Settlement Schools.

OCTOBER 1916





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# Barbara Allen

(Knott County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

Tempo comodo

*mf* §

1. All in the mer - ry

*mf* §

month of May — When the green buds they — were swell - ing, —

Wil - liam Green on his death-bed lay. — For the love of Bar - ba - ra

Al - len. *mf* 2. Ho sent his ser - vant

The first system of the musical score for 'Barbara Allen'. It features a vocal line and a piano accompaniment in D major. The vocal line begins with a half note 'Al' followed by a dotted half note 'len.' with a slur. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The system concludes with a measure marked *mp* (mezzo-piano).

to the town To the place where she was dwell - ing Say - ing

The second system of the musical score. The vocal line continues with 'to the town' (half note), 'To the place where she' (half note), 'was dwell - ing' (half note), and 'Say - ing' (half note). The piano accompaniment continues with the same eighth-note pattern, featuring some chordal textures in the right hand.

"Love, there is a call for you If your name is Bar - ba-ra

The third system of the musical score. The vocal line begins with a half note '"Love,'', followed by 'there is a call for you' (half note), and 'If your name is Bar - ba-ra' (half note). The piano accompaniment continues with the eighth-note pattern, with some chordal textures in the right hand.

Al len." *p* 3. She was ve - ry slow - ly

The fourth system of the musical score. The vocal line begins with a half note 'Al' followed by a dotted half note 'len."' with a slur. The piano accompaniment continues with the eighth-note pattern. The system concludes with a measure marked *p* (piano) and the word 'Ted.' written below the piano part.

get - ting up, — And ve - ry slow - ly go - ing — The

on - ly words she said to him — Were "Young man I think — you're

dy - ing.' — 4. "Don't Al - len."

*mf* *p*

7. When she got in — two miles of town, — She

*pp sempre con due pedale*



heard the death \_\_\_\_\_ bells ring - ing \_\_\_\_\_ They rang \_\_\_\_\_ so

*mp*

clear as if to say \_\_\_\_\_ "Hard - heart - ed Bar - ba - ra

*pp*

Al - len!"

8. So

*D.S. %*

End of last verse

bri - or.

*pp*

*ppp*

*Teo.*

## Barbara Allen

5

### I

All in the merry month of May  
When the green buds they were swelling,  
William Green on his death-bed lay  
For the love of Barbara Allen.

### II

He sent his servant to the town  
To the place where she was dwelling  
Saying "Love, there is a call for you  
If your name is Barbara Allen."

### III

She was very slowly getting up  
And very slowly going,  
The only words she said to him  
Were "Young man I think you're dying."

### IV

"Don't you remember the other day  
When you were in town a-drinking,  
You drank a health to the ladies all around  
And slighted Barbara Allen?"

### V

"O yes, I remember the other day  
When I was in town a-drinking,  
I drank a health to the ladies all around,  
But my love to Barbara Allen."

### VI

He turned his pale face to the wall  
And death was in him dwelling;  
"Adieu, adieu, to my friends all,  
Be kind to Barbara Allen."

### VII

When she got in two miles of town  
She heard the death bells ringing:  
They rang so clear, as if to say  
"Hard-hearted Barbara Allen!"

### VIII

So she looked east and she looked west  
And saw the cold corpse coming,  
She says "Come round you nice young man  
And let me look upon you."

### IX

The more she looked the more she grieved  
Until she burst out crying  
"Perhaps I could have saved that young man's life  
Who now is here a-lying."

### X

"O Mother, O Mother, come make my bed  
O make it both soft and narrow,  
For sweet William died to-day  
And I will die to-morrow."

### XI

"O Father, O Father, come dig my grave  
O dig it deep and narrow,  
For sweet William died in love  
And I will die in sorrow."

### XII

Sweet William was buried in the old church tomb,  
Barbara Allen was buried in the yard;  
Out of William's heart grew a red rose,  
Out of Barbara Allen's grew a brier.

### XIII

They grew and grew to the old church tower  
And they could not grow any higher;  
And at the end tied a true lover's knot  
And the rose wrapped around the brier.

# The Barnyard Song

(Knott County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Con spirito* *mf*

1. I had a

*f* *pp* *mf*

cat and the cat pleased me, I fed my cat un-der yon-der tree. Cat goes fid-dle-i-

*mf*

fee — 2. I had a hen and the hen pleased me, I fed my hen un-der

*mf*

yon-der tree. Hen goes chim-my-chuck chim-my-chuck, Cat goes fid-dle-i - fee. —

*mf*

3. I had a duck and the duck pleased me, I fod my duck un - der

*mf*

you-der tree. Duck goes quack quack, Hen goes chim - my - chuck chim - my - chuck,

Cat goes fid-dle-i - fee, — 4. I had a goose and the goose pleased me, I

fed my goose un-der yon-der tree. Gooso goes swish-y swash-y Duck goes quack, quack,



Hen goes chim - my - chuck chim - my - chuck, Cat goes fid - dle - i - fee. —

The first system of the song features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Hen goes chim - my - chuck chim - my - chuck, Cat goes fid - dle - i - fee. —".

5. I had a sheep and the sheep pleased me, I fod my sheep un - der yon - der

The second system continues the song. The vocal melody and piano accompaniment are shown. The lyrics are: "5. I had a sheep and the sheep pleased me, I fod my sheep un - der yon - der".

tree. Sheep goes ba - ba, Goose goes swish - y swash - y, Duck goes quack

The third system continues the song. The vocal melody and piano accompaniment are shown. The lyrics are: "tree. Sheep goes ba - ba, Goose goes swish - y swash - y, Duck goes quack".

quack, Hen goes chim - my - chuck chim - my - chuck, Cat goes fid - dle - i - fee. —

The fourth system concludes the song. The vocal melody and piano accompaniment are shown. The lyrics are: "quack, Hen goes chim - my - chuck chim - my - chuck, Cat goes fid - dle - i - fee. —".

6. I had a hog and the hog pleased me, I fed my hog un - der

The first system of musical notation for 'The Barnyard Song'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are '6. I had a hog and the hog pleased me, I fed my hog un - der'. The piano accompaniment is in bass clef with the same key signature. It features a simple harmonic accompaniment with chords and moving lines in both hands.

yon - der tree. Hog goes griff - y gruff - y, Sheep goes ba ba,

The second system of musical notation. The vocal line continues with the lyrics 'yon - der tree. Hog goes griff - y gruff - y, Sheep goes ba ba,'. The piano accompaniment continues with chords and moving lines.

Gooso goes swish - y swash - y, Duck goes quack quack, Hen goes

The third system of musical notation. The vocal line continues with the lyrics 'Gooso goes swish - y swash - y, Duck goes quack quack, Hen goes'. The piano accompaniment continues with chords and moving lines.

chim - my chuck chim - my chuck, Cat goes fid - dle - i - fee. —

The fourth system of musical notation. The vocal line continues with the lyrics 'chim - my chuck chim - my chuck, Cat goes fid - dle - i - fee. —'. The piano accompaniment concludes with a final chord and a fermata over the last note.

7. I had a cow and the cow pleased me, I fed my cow un-der

This system contains the first line of the song. The vocal melody is on a treble clef staff with a key signature of two flats (B-flat and E-flat). The lyrics are written below the staff. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of two flats. The melody consists of eighth and quarter notes, while the piano accompaniment features a simple harmonic pattern with some rests.

yon-der tree. Cow goes moo moo, Hog goes griff-y gruff-y, Sheep goes

This system continues the song. The vocal melody and piano accompaniment follow the same musical structure as the first system. The lyrics describe the location of the cow and list the sounds of various farm animals.

ba ba, Goose goes swish-y swash-y, Duck goes quack quack,

This system continues the song. The vocal melody and piano accompaniment follow the same musical structure. The lyrics describe the sounds of a goose and a duck.

Hen goes chim-my chuck chim-my chuck, Cat goes fid-dle-i - fee.

This system concludes the song. The vocal melody and piano accompaniment follow the same musical structure. The lyrics describe the sounds of a hen and a cat. The piano accompaniment ends with a final chord and a fermata over the last note.

The Barnyard Song

8. I had a horse and the horse pleased me, I fed my horse un - der

The first system of musical notation for 'The Barnyard Song'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time. The lyrics are '8. I had a horse and the horse pleased me, I fed my horse un - der'. The piano accompaniment features a simple harmonic pattern in the right hand and a more active bass line in the left hand.

yon - der tree. Horse goes neigh neigh, Cow goes moo moo, Hog goes gruff - y

The second system of musical notation. The vocal line continues with 'yon - der tree. Horse goes neigh neigh, Cow goes moo moo, Hog goes gruff - y'. The piano accompaniment continues with the same harmonic pattern, providing a steady accompaniment for the vocal line.

gruff - y, Sheep goes ba ba, Goose goes swish - y swash - y, Duck goes quack

The third system of musical notation. The vocal line continues with 'gruff - y, Sheep goes ba ba, Goose goes swish - y swash - y, Duck goes quack'. The piano accompaniment continues with the same harmonic pattern.

quack, Hen goes chim - my chuck chim - my chuck, Cat goes fid - dle - i - fee. —

The fourth system of musical notation. The vocal line concludes with 'quack, Hen goes chim - my chuck chim - my chuck, Cat goes fid - dle - i - fee. —'. The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand.

The Barnyard Song

*f*

9. I had a dog and the dog pleased me, I fed my dog un-der yon-der tree.

Dog goes bow wow, Horse goes neigh neigh, Cow goes moo moo, Hog goes griff-y

*accelerando e dim. al fine*

gruff-y, Sheep goes ba ba, Goose goes swish-y swash-y, Duck goes quack

*accelerando e dim. al fine*

*pp*

quack, Hen goes chim-my chuck chim-my chuck, Cat goes fid-dle-i - fee.

*pp*

Red. \*

# The Barnyard Song

13

## I

I had a cat and the cat pleased me,  
I fed my cat under yonder tree.  
Cat goes fiddle-i-fee.

## II

I had a hen and the hen pleased me,  
I fed my hen under yonder tree.  
Hen goes chimmy-chuck chimmy-chuck,  
Cat goes fiddle-i-fee.

## III

I had a duck and the duck pleased me,  
I fed my duck under yonder tree.  
Duck goes quack-quack,  
Hen goes chimmy-chuck chimmy-chuck,  
Cat goes fiddle-i-fee.

## IV

I had a goose and the goose pleased me,  
I fed my goose under yonder tree.  
Goose goes swishy-swashy,  
Duck goes quack-quack,  
Hen goes chimmy-chuck chimmy-chuck,  
Cat goes fiddle-i-fee.

## V

I had a sheep and the sheep pleased me,  
I fed my sheep under yonder tree.  
Sheep goes ba-ba,  
Goose goes swishy-swashy,  
Duck goes quack-quack,  
Hen goes chimmy-chuck chimmy-chuck,  
Cat goes fiddle-i-fee.

## VI

I had a hog and the hog pleased me,  
I fed my hog under yonder tree.  
Hog goes griffy-gruffy,  
Sheep goes ba-ba,  
Goose goes swishy-swashy,  
Duck goes quack-quack,  
Hen goes chimmy-chuck chimmy-chuck,  
Cat goes fiddle-i-fee.

## VII

I had a cow and the cow pleased me,  
I fed my cow under yonder tree.  
Cow goes moo-moo,  
Hog goes griffy-gruffy,  
Sheep goes ba-ba,  
Goose goes swishy-swashy,  
Duck goes quack-quack,  
Hen goes chimmy-chuck chimmy-chuck,  
Cat goes fiddle-i-fee.

## VIII

I had a horse and the horse pleased me,  
I fed my horse under yonder tree.  
Horse goes neigh-neigh,  
Cow goes moo-moo,  
Hog goes griffy-gruffy,  
Sheep goes ba-ba,  
Goose goes swishy-swashy,  
Duck goes quack-quack,  
Hen goes chimmy-chuck chimmy-chuck,  
Cat goes fiddle-i-fee.

## IX

I had a dog and the dog pleased me,  
I fed my dog under yonder tree.  
Dog goes bow-wow,  
Horse goes neigh-neigh,  
Cow goes moo-moo,  
Hog goes griffy-gruffy,  
Sheep goes ba-ba,  
Goose goes swishy-swashy,  
Duck goes quack-quack,  
Hen goes chimmy-chuck chimmy-chuck,  
Cat goes fiddle-i-fee.

# Billie Boy

(Jackson County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Allegretto*

*mf* "Where are you

go - ing, Bil - lie Boy, Bil - lie Boy, Where are you go - ing, charm - ing

Bil - lie?" "I am go - ing to see my wife, At the plea - sure of my

life. She's a young thing can - not leave her moth - er." 2. "Can she

*colla voce* *p*

bako a cher - ry pie, Bil - lie Boy, Bil - lie Boy, Can she

*molto legato*

This system contains the first four measures of the song. The vocal line features a melodic line with eighth and quarter notes, ending with a half note. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a 'molto legato' instruction.

bako a cher - ry pie, charm - ing Bil - lie?" "She can

This system contains measures five through eight. The vocal line continues the melody, including a phrase that ends with a question mark. The piano accompaniment provides harmonic support with sustained chords and moving lines in both hands.

bako a cher - ry pie as quick as a cat can wink her eye, She's a

*mf*

This system contains measures nine through twelve. The vocal line includes a triplet of eighth notes. The piano accompaniment features a crescendo leading to a mezzo-forte (*mf*) dynamic.

young thing can - not leave her moth - er?" 3. "Can she

*mp*  
*p*  
*Red.*

This system contains measures thirteen through sixteen. It includes a triple measure rest and a final phrase. Dynamics include mezzo-piano (*mp*) and piano (*p*), with a 'Red.' (Reduction) marking at the end.



sweep up a house, Bil - lie Boy, Bil - lie Boy, Can sho

sweep up a house. charm - ing Bil - lie?" "She can sweep up a

house as quick as a cat can catch a mouse, She's a young thing can - not leave her

moth - er."

*Ped.* *simile* *pp* *colla voce* *Fine.* *mf* *p* *D.S.* *D.S. al Fine.*

## Billie Boy

### I

"Where are you going, Billie Boy, Billie Boy  
Where are you going charming Billie?"  
"I am going to see my wife  
At the pleasure of my life,  
She's a young thing cannot leave her mother."

### II

"Can she bake a cherry pie Billie Boy, Billie Boy  
Can she bake a cherry pie charming Billie?"  
"She can bake a cherry pie  
As quick as a cat can wink her eye,  
She's a young thing cannot leave her mother."

### III

"Can she sweep up a house Billie Boy, Billie Boy  
Can she sweep up a house charming Billie?"  
"She can sweep up a house  
As quick as a cat can catch a mouse,  
She's a young thing cannot leave her mother."

### IV

"Can she bake a pone of bread Billie Boy, Billie Boy  
Can she bake a pone of bread charming Billie?"  
"She can bake a pone of bread  
Between the oven and the lid,  
She's a young thing cannot leave her mother."

### V

"Can she make up a bed Billie Boy, Billie Boy  
Can she make up a bed charming Billie?"  
"She can make up a bed  
Seven feet above her head,  
She's a young thing cannot leave her mother."

### VI

"How tall is she Billie Boy, Billie Boy  
How tall is she charming Billie?"  
"She's as tall as any pine  
And as straight as pumpkin vine,  
She's a young thing cannot leave her mother."

### VII

"How old is she Billie Boy, Billie Boy  
How old is she charming Billie?"  
"Twice six, twice seven  
Twice twenty and eleven,  
She's a young thing cannot leave her mother."

# Brother Green

or

## The Dying Soldier

(Harlan County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Moderato con molto espressione*

*mf* 1. O

*mf* *rall.* *p* *atempo*

Broth - er Green, O como to me, For

I am shot and bleed - ing Now I must die

no more to see, My wife and my dear

*p* *rall.*

chil - dren. \_\_\_\_\_ 2. The south - ern foe \_\_\_\_\_ has laid \_\_\_\_\_

*mf*

*a tempo*

*mf*

*And.*

— me low, On this cold ground \_\_\_\_\_ to suf - fer \_\_\_\_\_

— Stay broth - er stay \_\_\_\_\_ and lay me a - way, And

write my wife \_\_\_\_\_ a let - ter. \_\_\_\_\_

*rall.*

*Fine.*

*p*

*rall.*

*Fine.*

*And.*

Brother Green

*p*  
3. Tell her that I am \_\_\_\_\_ pre - pared \_\_\_\_\_ to die, And

*pp*  
*red.*

want to meet \_\_\_\_\_ her in hea - ven \_\_\_\_\_ Since

*mf* *rall.* *p* *a tempo*  
I be - lieved \_\_\_\_\_ in Je - sus Christ, My sins are all \_\_\_\_\_

*mf* *rall.* *pp* *a tempo*  
*red.*

*mf* *D.S.*   
\_\_\_\_\_ for - giv - en. \_\_\_\_\_ 4. My

*mf* *p* *mf*

# Brother Green or The Dying Soldier

## I

O Brother Green, O come to me,  
For I am shot and bleeding,  
Now I must die no more to see  
My wife and my dear children.

## II

The southern foe has laid me low  
On this cold ground to suffer,  
Stay, brother stay and lay me away,  
And write my wife a letter.

## III

Tell her that I am prepared to die  
And want to meet her in heaven,  
Since I believed in Jesus Christ,  
My sins are all forgiven.

## IV

My little children, I love them well,  
I could once more see them,  
That I might bid them a long farewell  
Want we meet in heaven.

## V

Dear Mary, you must train them well  
And train them up for heaven;  
Teach them to love and serve the Lord  
And then they will be respected.

## VI

Dear father, you have suffered long  
And prayed for my salvation;  
Now I must die and leave you all  
So fare you well temptation.

## VII

Dear sister, now you must not grieve  
For the loss of your dear brother;  
For I am going to learn to live  
To see my blessed mother.

## VIII

Two brothers yet I will not forget,  
A-fighting in this Union;  
With my dear wife I have given of my life,  
So put down this rebellion.

## IX

Your ears are deaf, your eyes are dim,  
But Oh! that wonderful story;  
We will meet again in that bright world,  
Where all is peace and pleasure.

## X

O Brother I am dying now,  
O I do die so easy,  
Surely Death has lost its sting  
Because I love my Jesus.

## XI

Go tell my wife she must not grieve,  
Go kiss my dear little children;  
For they will call for me in vain  
When I am gone to heaven.

# The Bed-time Song

(Jackson County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Allegro con spirito*

1. Saw a crow a -  
2. In came tho  
3. In came tho  
4. In came tho

fly - ing low \_\_\_\_\_ Kit - ty a - lone,  
lit - tle boo \_\_\_\_\_ Kit - ty a - lone,  
lit - tle flea \_\_\_\_\_ Kit - ty a - lone,  
lit - tle rat \_\_\_\_\_ Kit - ty a - lone,

Kit - ty a - lone. Saw a crow a - fly - ing low  
Kit - ty a - lone. In came tho lit - tle boo  
Kit - ty a - lone. In came tho lit - tle flea  
Kit - ty a - lone. In came tho lit - tle rat

*mf* *3* *p*

Kit - ty a - lone a - lie; Saw a crow a -  
 Kit - ty a - lone a - lie; In came the  
 Kit - ty a - lone a - lie; In came the  
 Kit - ty a - lone a - lie; In came the

*f*

fly - ing low And a cat a - spin - ning tow,  
 lit - tle bee With some hon - ey on his knee,  
 lit - tle flea With a fid - dle on his knee,  
 lit - tle rat With some but - ter and some fat,

*mf* *3* *rall. al fine* *p* *3*

Kit - ty a - lone a - lie Rock - a - ma - ry - a - ree.  
 Kit - ty a - lone a - lie Rock - a - ma - ry - a - ree.  
 Kit - ty a - lone a - lie Rock - a - ma - ry - a - ree.  
 Kit - ty a - lone a - lie Rock - a - ma - ry - a - ree.

*p* *rall. al fine* *pp*



## The Bed-time Song

### I

Saw a crow a-flying low  
Kitty alone, Kitty alone  
Saw a crow a-flying low  
Kitty alone a-lie;  
Saw a crow a-flying low  
And a cat a-spinning tow  
Kitty alone a-lie  
Rock-a-mary-a-ree.

### II

In came the little bee  
With some honey on his knee.

### III

In came the little flea  
With a fiddle on his knee.

### IV

In came the little rat  
With some butter and some fat.

# Frog Went A-Courting

25

The Words collected by  
LORAIN WYMAN

(Estill County, Kentucky)

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

**Allegro con molto brio**

*pp misterioso*

*mf* Verses 9 and 10

1. Frog went a-court-ing and he did ride, Rink-tum bo-dy minch-y cam - bo,  
2. He rode down by the mill side door To

Sword and buck-ler by his side, Rink-tum bo-dy minch-y cam - bo.  
hear his sad-dle squeak and roar

*mf*

Ki-man-ee-ro down to Cai-ro Ki-man-ee-ro Cai-ro Strad-dle ad-dle lad-da bob-bo

Lad-da bob-bo-link-tum, Rink-tum bo-dy minch-y cam - bo.

*p subito*

*8va*

*senza pedale*

Frog went a-courting

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*mf* Verses 11 and 12

3. Ho rode down to La-dy Mous - e's house Rink - tum bo - dy minch - y cam - bo  
 4. The old mouse came home at last

The old mouse was not at home Rink - tum bo - dy minch - y cam - bo.  
 Shook her big fat sides and laughed

Ki-man-ee-ro down to Cai-ro, Ki-man-ee-ro Cai - ro, Strad-dle ad-dle lad-da bob-bo,

Lad-da bob-bo-link - tum, Rink - tum bo - dy minch - y cam - bo.

Frog went a-courting

## Verses 13 and 14

*f* 5. Ho took Miss Mou-sie on his knee, Rink-tum bo-dy minch-y cam-bo,  
 Who will make the wed-ding gown?

*mf* Pray Miss Mous-ie will you mar-ry me? Rink-tum bo-dy minch-y cam-bo.  
 Old Miss Rat from pump-kin town

*mf* *cresc.* Ki-man-ee-ro down to Cai-ro, Ki-man-ee-ro Cai-ro Strad-dle ad-dle lad-da bob-bo

Lad-da bob-bo-link-tum, Rink-tum bo-dy minch-y cam-bo.

Frog went a-courting

## Verse 15

7. Where will the wed-ding break-fast be? Rink-tum bo-dy minch-y cam - bo,  
 8. What will the wed-ding sup - per be? A

Way down yon-der in a hol-low tree Rink-tum bo-dy minch-y cam - bo. Ki-man-ee-ro,  
 fried mos-qui-to and a roast-ed flea

down to Cai-ro Ki-man-ee-ro Cai-ro Strad-dle ad-dle lad-da bob-bo,

Lad-da bob-bo-link-tum Rink-tum bo-dy minch-y cam - bo. Fine.

Frog went a-courting

## Frog Went A-Courting

### I

Frog went a courting and he did ride  
Rinktum body minchy cambo  
Sword and buckler by his side  
Rinktum body minchy cambo.

### REFRAIN

Kimancero down to Cairo  
Kimancero Cairo  
Straddle addle ladda bobbo  
Ladda bobbolinktum  
Rinktum body minchy cambo

### II

He rode down by the mill side door  
To hear his saddle squeak and roar

### III

He rode down to Lady Mouse's house  
The old mouse was not at home

### IV

The old mouse came home at last  
Shook her big fat sides and laughed

### V

He took Miss Mousie on his knee  
Pray Miss Mousie will you marry me?

### VI

Who will make the wedding gown?  
Old Miss Rat from pumpkin town

### VII

Where will the wedding breakfast be?  
Way down yonder in a hollow tree

### VIII

What will the wedding supper be?  
A fried mosquito and a roasted flea

### IX

First came in was a bumble bee  
A fiddle buckled on his knee

### X

Next came in were two little ants  
Fixing around to have a dance

### XI

Next came in was a little flea  
To dance a jig for the bumble bee

### XII

Next came in was a big black snake  
Passing around the wedding cake

### XIII

Next came in was a big black bug  
On his back was a whiskey jug

### XIV

Next came in was a big Tom cat  
Swallowed up mouse and growled at the rat

### XV

Frog jumped up and winked his eye  
Wished to hell the cat would die!

Frog went a-courting

# The Ground Hog

(Knott County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Molto vivace*

1. Whet up your knife, and whis-tle up your

dog, Whet up your knife, and whis-tle up your dog, We're go-ing to the

hills to hunt a ground hog, Whack fal doo-dle all day. —

2. Too ma - ny rocks, and too ma - ny logs, Too ma - ny rocks and

*Musical markings: cresc., ff, f, simile*

\* (As interlude, play only four measures)

The Ground Hog

Copyright, 1916, by The H.W. Gray Co.

too ma - ny logs, Too ma - ny rocks to hunt ground hogs,

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves in G major, with the right hand in treble clef and the left hand in bass clef. The lyrics are written below the vocal staff.

*ff* Whack fal doo - dle all day. ———

*ff* *f*

This system contains the next two staves. The vocal line continues with the lyrics 'Whack fal doo - dle all day.' followed by a long horizontal line. The piano accompaniment features a forte (*ff*) dynamic in the right hand and a crescendo leading to a forte (*f*) dynamic in the left hand.

*mf* *cresc.*  
3. O - ver the hills and through the brush

*mf* *cresc.*

This system contains the next two staves. The vocal line begins with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) leading to the lyrics '3. O - ver the hills and through the brush'. The piano accompaniment also features a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) in the right hand.

O - ver the hills and through the brush There we struck that

This system contains the final two staves of music on this page. The vocal line continues with the lyrics 'O - ver the hills and through the brush There we struck that'. The piano accompaniment continues with a steady eighth-note melody in the right hand and a simple bass line in the left hand.



hog's sign fresh Whack fal doo - dle all day. \_\_\_\_\_

4. Up came Ber - ry with a ten foot pole, Up came Ber - ry with a

ten foot pole, And roused it in that ground hog hole

Whack fal doo - dle all day. \_\_\_\_\_ day. \_\_\_\_\_

*Dal  $\text{ff}$  Last verse*

# The Ground Hog

## The Ground Hog

### I

Whet up your knife and whistle up your dog, *(bis)*  
We're going to the hills to hunt a ground hog.  
Whack fal doodle all day.

### II

Too many rocks, and too many logs, *(bis)*  
Too many rocks to hunt ground hogs.

### III

Over the hills and through the brush, *(bis)*  
There we struck that hog's sign fresh.

### IV

Up came Berry with a ten-foot pole, *(bis)*  
And roused it in that ground hog hole.

### V

Up came Kate and stood right there, *(bis)*  
'Til Berry twisted out some ground hog hair.

### VI

Kate and Berry kept prizing about, *(bis)*  
At last they got that ground hog out.

### VII

Took him by the tail and wagged him to a log, *(bis)*  
And swore, by grab, it's a pretty fine hog.

### VIII

Work boys work as hard as you can tear, *(bis)*  
The meat'll do to eat and the hide'll do to wear.

### IX

Work boys work for all you'll earn, *(bis)*  
Skin him after night and tan him in a churn.

### X

They put him in a pot and the children began to smile, *(bis)*  
They ate that ground hog before it struck a boil.

### XI

Up stepped Susie with a snigger and a grin, *(bis)*  
Ground hog grease all over her chin.

# John Riley

(Mc Goffin County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Andante sostenuto*

*mf*

*p*

1. On walk - ing out one 'sum - mer's morn - ing, To take the

*mf*

cool and pleas - ant air, I spied a

*mf*

*p*

fair and most beau - ti - ful dam - sel Her cheeks were

*p*

*poco rall.* *a tempo* *p*

like some li - ly fair. \_\_\_\_\_ 2. Then I went

*poco rall.* *a tempo* *p*

up to her say - ing "Would you like to be a sail - or's

*mf*

wife?" "Oh no, Oh no," she quick - ly an - swered "My mind is to

*mf*

*poco rall.* *1st & 2nd times* *p*

live a sin - gle life." \_\_\_\_\_ 3. I said "Fair maid

*poco rall.* *p*

John Riley

7th Verse *p*

— 7. Then I walked up to her sweet kiss - es, The kiss - es I

*p*

gave her were one, two and three, I'm the

*mf*

man whom they call John Ri - ley, I've just re -

*mf*

*rall.*

turned to mar - ry theo.

*rall.* *p*

John Riley

## John Riley

### I

On walking out one summer's morning,  
To take the cool and pleasant air,  
I spied a fair and most beautiful damsel  
Her cheeks were like some lily fair.

### II

Then I went up to her saying  
"Would you like to be a sailor's wife?"  
"Oh no, Oh no," She quickly answered,  
"My mind is to live a single life."

### III

I said "Fair maid what makes you differ  
From all the rest of woman kind  
You are too fair, you are too handsome  
To marry you I would incline."

### IV

"Kind sir, kind sir, I could have married  
Some two or three long years ago,  
All to a man whom they called John Riley  
Who was the cause of my overthrow."

### V

"O leave off thinking of John Riley,  
Come go with me to some distant shore,  
We'll sail over to old Pennsylvania  
Where John Riley lives for evermore."

### VI

"I'll not leave off thinking of John Riley,  
Nor go with you to some distant shore;  
My mind is with him, I cannot forsake him  
Tho' his face I may never see any more."

### VII

Then I walked up to her sweet kisses,  
The kisses I gave her were one, two and three,  
"I'm the man whom they call John Riley,  
I've just returned to marry thee."

# Jackaro

(Knott County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Allegro comodo* *mf*  $\text{\textcircled{S}}$  Verses, 1-6

1. There was a silk mer- chant, In  
Lon- don he did dwell; He ——— had one on- ly daugh- ter, The truth to you I'll  
tell, O the truth to you I'll tell. ——— 2. Her sweet-hearts they were  
plen- ti- ful, She court- ed both day and night, Till ——— all on Jack- ie Fra- zier, She

*rall.* *mf* *poco rall.* *p* *poco rall.* *p*

*poco rall.* *a tempo*

placed her heart's de - light, O she placed her heart's de - light. — 3. "I will

*poco rall.* *a tempo* *f*

*Red.* *Red.* *Red.*

lock you in my dun - geon, Your bo - dy I'll keep con - fined, If there's none but Jack-ie

*mf*

Fra - zier, That will ev - er suit your mind," "O that will ev - er suit your

*p*

Verses, 1-6 *mf* *Dal S* Verses, 7-10

mind." — 4. "You can down to the tail - or's shop, And 7. She went

*mf* *mf* *mf*

*Red.*

Jackaro



dressed all in men's gray; And labor - ed for the cap - tain To bear her far a -

The first system of the musical score for 'Jackaro'. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are 'dressed all in men's gray; And labor - ed for the cap - tain To bear her far a -'.

way, O to bear her far a - way. S. Your waist is long and

*poco rall.* *p a tempo*

The second system of the musical score. The vocal melody continues with the lyrics 'way, O to bear her far a - way. S. Your waist is long and'. The piano accompaniment includes markings for *poco rall.* and *p a tempo*.

slender, Your feet they are too small, Your checks too red and ro - sy, To face the can-non

The third system of the musical score. The vocal melody continues with the lyrics 'slender, Your feet they are too small, Your checks too red and ro - sy, To face the can-non'. The piano accompaniment includes markings for *red.* (red) and *red.* (red).

ball," "O to face the can-non ball." 9. It's call me Jack-a - ro."

**Verses, 7-10** *rall.* *mf* **Ending of Verse 10** *rall.* *a tempo* *p*

The fourth system of the musical score, which includes the ending of the piece. The vocal melody continues with the lyrics 'ball," "O to face the can-non ball." 9. It's call me Jack-a - ro."'. The piano accompaniment includes markings for *rall.*, *mf*, *rall.*, and *a tempo p*.

Jackaro

*mf*

11. She sailed all o'er the o - cean, All o'er the deep blue sea; Till —

*rall.* *mf a tempo*

*rall.*

safe-ly she was land - ed In the wars of Ger-man - y, O in the wars of Ger-man -

*rall.*

*mf a tempo*

y. — 12. She went out to the bat - tle field, And viewed it up and down; A -

*mf a tempo*

*rall.* *a tempo mf*

mong the dead and wound-ed, Her dar-ling boy she found, O her dar-ling boy she found. — 13. She

*rall.* *a tempo mf*

Red. Red. Red. Red.

picked him up all in her arms, And car-ried him to the town, And called in a phy-

si - cian, To cure up all his wounds, O to cure up all his wounds. 14. And 2nd Version of ending This

*rall.* *a tempo mf*

now they're happily mar - ried, In Ger - man - y they dwell, This — sto - ry to their  
cou - ple now are mar - ried, How well they do a - gree, This — cou - ple now are

*f*

chil - dren So oft - en they do tell, O so oft - en they do tell. —  
mar - ried, So why not you and me? O so why not you and me? —

*mf* *molto rall.* *p* *pp*

Jackaro

## Jackaro

## I

There was a silk merchant,  
In London he did dwell;  
He had one only daughter,  
The truth to you I'll tell,  
O the truth to you I'll tell.

## II

Her sweethearts they were plentiful,  
She courted both day and night,  
Till all on Jackie Frazier  
She placed her heart's delight,  
O she placed her heart's delight.

## III

"I will lock you in my dungeon,  
Your body I'll keep confined,  
If there's none but Jackie Frazier  
That will ever suit your mind,"  
O that will ever suit your mind.

## IV

"You can lock me in your dungeon,  
It's hard to be confined:  
But there is none but Jackie Frazier  
That will ever suit my mind,"  
O that will ever suit my mind.

## V

When her parents saw him coming,  
They flew in an angry way;  
She gave him forty shillings,  
To bear him far away,  
O to bear him far away.

## VI

He sailed all over the ocean,  
All over the deep blue sea  
Till safely he was landed  
In the wars of Germany,  
O in the wars of Germany.

## VII

She went down to the tailor's shop,  
And dressed all in men's gray;  
And labored for the captain  
To bear her far away,  
O to bear her far away.

## VIII

"Your waist is long and slender,  
Your feet they are too small,  
Your cheeks too red and rosy,  
To face the cannon ball,  
O to face the cannon ball."

## IX

"It's true my waist is slender,  
My fingers long and small;  
It would not change my countenance  
To see ten thousand fall,"  
O to see ten thousand fall.

## X

"Kind sir, your name I'd like to know  
Before on board you go;"  
She smiled all in her countenance,  
They call me Jackaro,  
O they call me Jackaro.

## XI

She sailed all over the ocean,  
All over the deep blue sea;  
Till safely she was landed  
In the wars of Germany,  
O in the wars of Germany.

## XII

She went out to the battle field,  
And viewed it up and down;  
Among the dead and wounded  
Her darling boy she found,  
O her darling boy she found.

## XIII

She picked him up all in her arms  
And carried him to the town,  
And called in a physician  
To cure up all his wounds,  
O to cure up all his wounds.

## XIV

And now they're happily married  
In Germany they dwell  
This story to their children  
So often they do tell,  
O so often they do tell.

*2nd Version of ending*

This couple now are married,  
How well they do agree;  
This couple now are married,  
So why not you and me?  
O so why not you and me?

# The Hangman's Song

The Words collected by  
LORAIN WYMAN

(Harlan County, Kentucky)

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Con spirito*

1. "Hang - man,  
2. "Hang - man,

hang - man, - slack up your rope, O slack it for a while, I  
hang - man, - slack up your rope, O slack it for a while, I

*mf* looked ov - er yon - der and I see Paw com - ing, He's walked for man - y a long  
looked ov - er yon - der and I see Maw com - ing, She's walked for man - y a long

*mf* mile? "Say Paw, say Paw, - have you brought me a - ny gold. A - ny  
mile? "Say Maw, say Maw, - have you brought me a - ny gold. A - ny

*mf*

gold for to pay my fine?" "No, sir, no, sir, - I've brought you no  
gold for to pay my fine?" "No, sir, no, sir, - I've brought you no

gold, No gold for to pay your fine, But I'm just come for to  
gold, No gold for to pay your fine, But I'm just come for to

*f*

*mf*

see you hanged, Hanged on the gal-lows line! — "O you won't love and it's  
see you hanged, Hanged on the gal-lows line! — "O you won't love and it's

*mf*

hard to be be-loved, And it's hard to make up your time, You've  
hard to be be-loved, And it's hard to make up your time, You've

## The Hangman's Song

*poco rall.*

broke the heart of man - y a true love, True love, but you won't break  
 broke the heart of man - y a true love, True love, but you won't break

*poco rall.*

mino' -  
 mino' -

*mf*

3. "Hang - man

*f*

*a tempo*

*mf*

*And.* \*

hang - man, - slack up your rope, O slack it for a while, I

*f*

*And.* \*

*p*

looked ov - er yon - der and I see my sweet - heart com - ing, She's

*p*

# The Hangman's Song



walked for man-y a long mile.' Sweet-heart sweet-heart, have you brung me an-y

gold, An-y gold for to pay my fine?' "Yes sir,

yes sir, I've brought you some gold, Some gold for to pay your fine. For

I'm just come for to take you home, From on the gal-lows line.'

# The Hangman's Song



## The Hangman's Song

### I

"Hangman, hangman, slack up your rope  
O slack it for a while,  
I looked over yonder and I see Paw coming  
He's walked for many a long mile."

"Say Paw, say Paw, have you brought<sup>+</sup> me any gold,  
Any gold for to pay my fine?"  
"No sir, no sir, I've brought you no gold,  
No gold for to pay your fine,  
But I'm just come for to see you hanged,  
Hanged on the gallows line."  
"O you won't love and it's hard to be beloved  
And its hard to make up your time, (crime?)  
You have broke the heart of many a true love,  
True love, but you won't break mine."

### II

"Hangman, hangman, slack up your rope  
O slack it for a while,  
I looked over yonder and I see Maw coming  
She's walked for many a long mile."

"Say Maw, say Maw, have you brought me any gold,  
Any gold for to pay my fine?"  
"No sir, no sir, I've brought you no gold,  
No gold for to pay your fine,  
But I'm just come for to see you hanged,  
Hanged on the gallows line."  
"O you won't love and it's hard to be beloved  
And its hard to make up your time,  
You have broke the heart of many a true love,  
True love, but you won't break mine."

\* \* \* \*

### III

"Hangman, hangman, slack up your rope  
O slack it for a while,  
I looked over yonder and I see my sweetheart coming  
She's walked for many a long mile."

"Sweetheart, sweetheart, have you brought me any gold,  
Any gold for to pay my fine?"  
"Yes sir, yes sir, I've brought you some gold,  
Some gold for to pay your fine,  
For I'm just come for to take you home  
From on the gallows line."

\* The above is repeated with the successive substitution of "brother" and "sister" - - the third verse here given being the last verse.

+ The word brought was always pronounced "brung"—

# The Lady and the Glove

49

(Letcher County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Con spirito*

1. 'Twas coat, vest and

*mf*

*f*

*rall.*

*a tempo*

*mf*

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Con spirito'. The first vocal line begins with a rest followed by the lyrics '1. 'Twas coat, vest and'. The piano accompaniment starts with a forte (*f*) dynamic and includes markings for 'rall.' and 'a tempo'.

pant - a - loons, the la - dy she put on, And a - way she went hunt - ing with her

The second system of the musical score. The vocal line continues with the lyrics 'pant - a - loons, the la - dy she put on, And a - way she went hunt - ing with her'. The piano accompaniment continues with the same melodic and harmonic structure.

dog and her gun. She hunt - ed all a - round where the far - mer doth

The third system of the musical score. The vocal line continues with the lyrics 'dog and her gun. She hunt - ed all a - round where the far - mer doth'. The piano accompaniment continues with the same melodic and harmonic structure.

dwell, Be - cause in her heart — she loved him so well. — 2. She

*poco rall.*

*poco rall.*

The fourth system of the musical score. The vocal line continues with the lyrics 'dwell, Be - cause in her heart — she loved him so well. — 2. She'. The piano accompaniment includes markings for 'poco rall.'.

*p*

fired sev - 'ral shots but noth - ing did she kill, At

*p*

length the young far - mer came in - to the field, Then

*mf*

as to dis - course with him it was her in - tent, With her dog and her

*poco rall.* *D.S.* Last time

gun — to meet him she went. clare.

*p poco rall.* *f* *p*

gva basso

## The Lady and the Glove

### I

'Twas coat, vest and pantaloons the lady she put on  
And away she went hunting with her dog and her gun,  
She hunted all around where the farmer doth dwell  
Because in her heart she loved him so well.

### II

She fired several shots, but nothing did she kill,  
At length the young farmer came into the field,  
Then as to discourse with him it was her intent  
With her dog and her gun to meet him she went.

### III

"Id have thought you'd have been at the wedding last night  
To have presented to the squire his beautiful bride."  
"O no," said the farmer, "The truth to you I'll tell,  
I would not give her away for I love her too well."

### IV

This pleased the young lady, to hear him so bold,  
As she gave him her glove that was flowered with gold:  
Saying "Take this, I found it as I came along  
As I was a-hunting with my dog and my gun."

### V

This lady went home with her heart full of love,  
She gave out the words that she had lost her glove;  
"The man that will find it and bring it to me,  
The man that will find it — his bride I will be."

### VI

No sooner then the farmer had heard of the words  
Than straight with the glove to the lady he goes,  
Saying "Here, honest lady, it's I have found your glove,  
Will you be so kind as to grant me your love?"

### VII

"My love's already granted," the lady she replied;  
"I love the sweet heart of the farmer," she cried;  
"I'll be mistress of my dairy and the milker of my cow,  
While the jolly brisk young farmer goes whistling to his plow."

### VIII

"It's now I have got him I'll tell you of my fun,  
How I hunted for the farmer with my dog and my gun;  
It's now I have got him so closely in my snare  
I'll enjoy him forever O I vow and declare."

# The Little Mohee

(Harlan County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Allegretto grazioso*      *mp*

1. As I went a - walk - ing — all by the sea -

shore — The wind it did whis - tle, — the wa - ter did roar. —

2. As I sat a - mus - ing, — my - self on the grass. — Oh,

who did I spy — but a young In - dian lass. —

*poco rall.*      *poco rall.*      *a tempo*

*p*

3. She came and sat by me, — Took hold of my

*pp*

\* *Ed.*

1st, 2nd, 3rd, 4th and 5th times

hand — And said "You're a stran - ger — and in a strange

*poco rall.*

land." —

4. "But

*a tempo*

*Dal S.*

Last time

*molto rall*

days — with the Lit - tle Mo - hee?"

*molto rall.*

*PPP*

*Ed.*

The Little Mohee

## The Little Mohee

### I

As I went a-walking all by the seashore  
The wind it did whistle, the water did roar.

### II

As I sat a-musing, myself on the grass,  
Oh, who did I spy but a young Indian lass.

### III

She came and sat by me, took hold of my hand  
And said "You're a stranger and in a strange land"

### IV

"But if you will follow you're welcome to come  
And dwell in the cottage where I call it my home."

### V

The sun was fast sinking far over the sea,  
As I wandered along with my little Mohee.

### VI

Together we wandered, together we roam,  
'Til I came to the little cottage where she called it her home.

### VII

She asked me to marry and offered her hand  
Saying "My father's the chieftain all over this land"

### VIII

"My father's a chieftain and ruler can be,  
I'm his only daughter, my name is Mohee."

### IX

"O no, my dear maiden, that never can be,  
I have a dear sweetheart in my own countree"

### X

"I will not forsake her, I know she loves me,  
Her heart is as true as any Mohee."

### XI

"It was early one morning, Monday morning in May,  
I broke her poor heart by the words I did say."

### XII

"I'm going to leave you, so fare you well, my dear,  
My ship's spreads (sails) are now spreading, over home I must steer."

### XIII

The last time I saw her she knelt on the stand (strand)  
Just as my boat passed her she waved me her hand

### XIV

Saying "When you get over with the girl that you love  
O remember the Mohee, in the cocoanut grove."

### XV

And when I had landed with the girl that I love,  
Both friends and relations gathered round me once more.

### XVI

I gazed all about me, not one did I see  
That really did compare with my little Mohee.

### XVII

And the girl I had trusted had proved untrue to me,  
So I says "I'll turn my courses back over the sea"

### XVIII

"I'll turn my courses and backward I'll flee,  
I'll go and spend my days with the little Mohee."

# Little Sparrow

55

(Knott County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Molto moderato e grazioso*

*mf*

1. Come all you  
2. I wish I  
3. I wish I had

*mf* *rall.* *p* *a tempo*  
*8va basso*

fair and ten - der la - dies, Take warn - ing how you court young  
were some lit - tle spar - row And I had wings and I could  
known be - fore I court - ed That love had been such a kill - ing

men, They are like a star in the cloud - y morn - ing They'll first ap -  
fly, I would fly a - way to my false lov - er And while he'd  
crimo, I'd have lock'd my heart with a key of gold— And tied it



*poco rall.* *p*

pear and then they're gone. They'll tell to you some love - ly  
 talk I'd sit and cry. But I am not a lit - tle  
 down with a sil - ver line. Young man, nev - er cast your eyes on

*poco rall.* *pp*

sto - ry, They will prove to you that their love is  
 spar - row I have no wings, nor can I  
 beau - ty For beau - ty's a thing that will de -

*mf* *p*

true, And a - way they will go, and court some oth - er, Oh, that is the  
 fly; I will sit down here in grief and sor - row And pass off  
 eay, For the pret - ti - est flow'rs that grow in the gar - den Soon will

*mf* *p*

*mf molto rall.* *1st & 2nd times* *Last time*

love they have for ycu. \_\_\_\_\_  
 trou - blo un - til I die. \_\_\_\_\_  
 with - er and fado a - \_\_\_\_\_ - way. \_\_\_\_\_

*mf molto rall.* *p*

Little Sparrow

## Little Sparrow

### I

Come all you fair and tender ladies  
 Take warning how you court young men,  
 They are like a star in the cloudy morning  
 They will first appear and then they're gone.  
 They will tell to you some lovely story  
 They will prove to you that their love is true,  
 And away they will go and court some other  
 Oh, that is the love they have for you.

### II

I wish I were some little sparrow  
 And I had wings and I could fly,  
 I would fly away to my false lover  
 And while he'd talk I would sit and cry.  
 But I am not a little sparrow  
 I have no wings, nor can I fly;  
 I will sit down here in grief and sorrow  
 And pass off trouble until I die.

### III

I wish I had known before I courted  
 That love had been such a killing crime,  
 I would have locked my heart with a key of gold  
 And tied it down with a silver line.  
 Young man, never cast your eyes on beauty,  
 For beauty is a thing that will decay,  
 For the prettiest flowers that grow in the garden  
 Soon will wither and fade away.

# Lord Batesman

or

## The Turkish Lady

The Words collected by  
LORAINÉ WYMAN

(Letcher County, Kentucky)

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Andante molto espressivo*

1. There was a

man who lived in Eng - land, He was of some — high do -

gree, He be - came un - eas - i - ly dis - con -

tent - ed, Some fore - ign land some lands to see. —

*poco rall*

*poco rall* *a tempo*

Red.

*mf*

2. Ho sail - ed east, and he sail - ed

*mf*

west, Ho sail - ed all o'er the Turk - ish

shore, Till he was caught and put in pri - son, Ne - ver to

*poco rall*

be re - leased an - y more. \_\_\_\_\_

*poco rall* *a tempo*

Ed.

\*

Lord Batesman

*mf* *cresc*

3. The Turk he had but the one lone daugh-ter, — The fair - est my

eyes did ev - er see, *f* She stole the keys from her fath - er's

*dim.* *mf poco rall* *p*

dwell - ing, And de - clared Lord Bates - man she'd set free. —

*dim.* *mf poco rall* *Pa tempo*

*Dal § Last time*

4. Sho lod him free?" —

*pp*

Lord Batesman

Lord Batesman  
or  
The Turkish Lady

## I

There was a man who lived in England,  
He was of some high degree;  
He became uneasily discontented,  
Some foreign land, some lands to see.

## II

He sailed east and he sailed west,  
He sailed all over the Turkish shore,  
Till he was caught and put in prison  
Never to be released any more.

## III

The Turk he had but the one lone daughter,  
The fairest my eyes did ever see,  
She stole the keys from her father's dwelling  
And declared Lord Batesman she'd set free.

## IV

She lod him down to the lower cellar  
And drew him a drink of the strongest wine,  
Saying "Every moment seems an hour  
O Lord Batesman if you were mine."

## V

"Let's make a vow, let's make a promise,  
Let's make a vow, let's make it stand:  
You vow you'll marry no other woman  
I'll vow I'll marry no other man."

## VI

They made a vow, they made a promise,  
They made a vow, they made it stand:  
He vowed he'd marry no other woman  
She vowed she'd marry no other man.

## VII

Seven long years had rolled around  
It seemed as though it were twenty-three,  
And if he's gone some seven years longer  
There is no other man can marry me.

## VIII

Seven long years had rolled around  
It seemed as though it were twenty-nine,  
She bundled up her finest clothing  
And declared Lord Batesman she'd go find.

## IX

She went 'til she came to the gate, she tingled,  
How boldly then she rang the bell:  
"Who's there? Who's there?" cried the proud young porter,  
"O come unto me and quickly tell."

## X

"O is this here Lord Batesman's castle  
And is his lordship here within?"  
"O yes, O yes," cried the proud young porter,  
"He's just now taking his young bride in!"

## XI

"Go remember him of a piece of bread,  
Go remember him of a glass of wine,  
Go remember him of the Turkish lady  
Who freed him from the cold iron bond."

## XII

O away and away went this proud porter,  
O away and away and away went he  
Until he came to Lord Batesman's chamber  
When he went down on his bended knee.

## XIII

"What news? What news?" my proud young porter,  
"What news? What news? Come tell to me!"  
"There is a lady at your gate, sir,  
Fairer than your new bride ever can be!"

## XIV

"She has got rings on every finger  
And on one finger she has three,  
With as much gay gold about her middle  
As would buy half Northumberland."

## XV

"O she bids you remember a piece of bread,  
O she bids you remember a glass of wine,  
O she bids you remember the fair young maid  
Who set you free from close confine?"

## XVI

He stamped his foot upon the floor  
And burst the table in pieces three:  
Says "I forsake both lands and dwellings  
For the fair lady who set me free."

# Loving Nancy

(Harlan County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Allegretto*

1. The heart — is — the

for - tune of all wo - man - kind, They're al - ways con - trolled, they're

al-ways con - fined. Con - trolled by their par - ents, un - til they are wives, Then

slaves for their hus - bands, the rest of their lives. — 2. I've

*poco rall.*

*poco rall.*

*mf* *p* *mf* *p*

al - ways been a poor girl, my for-tune's been bad, I've of - ten been

court - ed, by the wag - on - or's lad. Ho court - ed me dai - ly, by

night and by day, And then for to leave me and go - ing a -

way. 3. Your stand.



## Loving Nancy

### I

The heart is the fortune of all womankind,  
 They are always controlled, they are always confined;  
 Controlled by their parents until they are wives,  
 Then slaves for their husbands the rest of their lives.

### II

I've always been a poor girl, my fortune's been bad,  
 I've often been courted by the wagoner's lad;  
 He courted me daily by night and by day,  
 And then for to leave me and going away.

### III

"Your parents don't like me because I am poor,  
 They say I'm not worthy of entering their door;  
 I work for my living, my money's my own,  
 And if they don't like me they can leave me alone."

### IV

The coccoo is a pretty bird, she sings as she flies,  
 She gives us good tidings and tells us no lies;  
 She feeds on sweet flowers to make her voice clear  
 And never hollas "coccoo" 'til the spring of the year.

### V

"Go put up your horses and feed them some hay,  
 Come and sit you down by me, while you have to stay;"  
 "My horses are not hungry, they won't eat your hay,  
 So farewell, Loving Nancy, I'll feed on the way."

### VI

"Your wagon needs greasing, your bill is to pay,  
 Come sit you down by me, while you have to stay."  
 "My wagon is greasy, my whip's in my hand,  
 So farewell, Loving Nancy, I've no time for to stand."

# The Old Maid's Song

65

(Pulaski County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Allegro giocoso*

*mf*

1. I had a sis - ter  
2. I had a sis - ter  
3. I nev - er will be

*f*

*sfz*

*mf*

*Ped.* \*

Sal - ly, — that was young - er than I am, — She had so man - y sweet - hearts she  
Sus - an, — that was ug - ly and ill sha - pen, — Be - fore she was six - teen years  
scold - ing, — and I nev - er will be jeal - ous, — My hus - band shall have mon - ey to

*Ped.* \* *simile*

had to do - ny them, But as for my own part, I nev - er had  
old she was tak - en, Be - fore she was eight - een a son and a  
go to the ale - house, And while he's there spend - ing I'll be home

*f*

*rall.*

ma - ny, If you all knew my heart I'd be thank - ful for an - y.  
daugh - ter, Here I'm six and for - ty and nev - er had an of - fer. Come a  
sav - ing, And I leave it to the world if I'm not worth the hav - ing.

*f*

*rall.*

*sf*

*mf* lands - man, a pins - man, a tink - er or a tail - or, — *f* A fid - dler or a

*mf* *f*

*Red.* *Red.* *Red.* *simile*

danc - er, a plough-boy or a sail - or, — *f* A gen - tle-man or a poor man, a

*f*

fool or a wit - ty, Don't you let me die an old maid, but take me out of

*1st & 2nd*  
*rall.*

*rall.*

*mf* pi - ty. — 2. I take me out of pi - ty. — *3rd or Final ending*  
*rall.*

*rall.*

## The Old Maid's Song

### I

I had a sister Sally that was younger than I am  
 She had so many sweethearts she had to deny them,  
 But as for my own part I never had many  
 If you all knew my heart I'd be thankful for any.

### REFRAIN

Come a landsman, a pinsman, a tinker or a tailor,  
 A fiddler or a dancer, a ploughboy or a sailor,  
 A gentleman or a poor man, a fool or a witty,  
 Don't you let me die an old maid, but take me out of pity.

### II

I had a sister Susan that was ugly and ill-shapen,  
 Before she was sixteen years old she was taken;  
 Before she was eighteen a son and a daughter,  
 Here I'm six and forty and never had an offer.

### III

I never will be scolding and I never will be jealous,  
 My husband shall have money to go to the alehouse;  
 And while he's there spending I will be home saving,  
 And I leave it to the world if I'm not worth the having.

# The Nightingale

(Harlan County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Andante sostenuto*

*p*

1. One

morn - ing, one morn - ing, one morn - ing in May, I met a fair coup - lo a -

*pp molto legato*

mak - ing their way, And one was a la - dy so neat and so fair, Tho

*poco rall.*

oth - er a sol - dier, a brave vol - un - teer.

2. Good

*poco rall.*

## Allegretto grazioso

*mf* *cresc.*

morn - ing, good morn - ing, good morn - ing to thee, O where are you go - ing, my  
la - dy, pret - ty la - dy, it's time to give o'er," "O no pret - ty sol - dier, please

*p* *cresc.*

*mf* *dim.*

pret - ty la - dy?" "O I am a - go - ing to the banks of the sea, To see the  
play one tune more, I'd rath - er hear your fid - dle, or the touch of one string, As see the

*mf* *dim.*

*p* *poco rall.* *a tempo*

wa - ters a - glid - ing, hear the night - in - gale sing." 3. Wo  
wa - ters a - glid - ing, hear the night - in - gale sing." 5. "Pret - ty

*p* *poco rall.* *a tempo*

*mp*

had - n't been a - stand - ing but one hour or two, When from his knap - sack a  
sol - dier, pret - ty sol - dier, will you mar - ry me?" "O no pret - ty la - dy, that

*mp*

fid-dle he drew, The tune that he played made the val-leys ring, O see the  
nev-er can be, I have a wife in Lon-don, and child-ren twice three, Two

wa-ters a-glid-ing, hear the night-in-gale sing. 4. Pret-ty 6. I'll

*cresc.* *mf*

wa-ters a-glid-ing, hear the night-in-gale sing. 4. Pret-ty 6. I'll

wa-ters a-glid-ing, hear the night-in-gale sing. 4. Pret-ty 6. I'll

*poco rall.* *p*

Sixth verse

go back to Lon-don, and stay there one year, And of-ten I'll think of you

go back to Lon-don, and stay there one year, And of-ten I'll think of you

*cresc.* *cresc.*

my lit-tle dear, If ev-er I re-turn, 'twill be in the Spring, To see the

my lit-tle dear, If ev-er I re-turn, 'twill be in the Spring, To see the

*mf* *dim.*

wa-ters a-glid-ing, hear the night-in-gale sing!

wa-ters a-glid-ing, hear the night-in-gale sing!

*p* *molto rall.* *pp*

## The Nightingale

## The Nightingale

### I

One morning, one morning, one morning in May  
I met a fair couple a-making their way,  
And one was a lady so neat and so fair,  
The other a soldier, a brave volunteer.

### II

"Good morning, good morning, good morning to thee,  
O where are you going my pretty lady?"  
"O I am a-going to the banks of the sea,  
To see the waters a-gliding, hear the nightingale sing."

### III

We hadn't been a-standing but one hour or two  
When from his knapsack a fiddle he drew,  
The tune that he played made the valleys ring,  
O see the waters a-gliding, hear the nightingale sing.

### IV

"Pretty lady, pretty lady, it's time to give o'er,"  
"O no, pretty soldier, please play one tune more,  
I'd rather hear your fiddle or the touch of one string  
As see the waters a-gliding, hear the nightingale sing."

### V

"Pretty soldier, pretty soldier, will you marry me?  
"O no, pretty lady, that never can be;  
I have a wife in London and children twice three:  
Two wives in the army's too many for me!"

### VI

"I'll go back to London and stay there one year  
And often I'll think of you my little dear,  
If ever I return, 'twill be in the spring  
To see the waters a-gliding, hear the nightingale sing!"



# The Mary Golden Tree

or

## The Lonesome Low

The Words collected by  
LORAIN WYMAN

(Harlan County, Kentucky)

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Allegro comodo*

*f*

1. There was a lit-tle ship and she

*mf* *rall.*

sailed up - on the sea, And she went by the name of The Ma - ry Gol - den

*cresc.* *f* *mf*

Tree, As she sailed up - on the lone and the lone - some low, As she

*cresc.* *f* *mf*

*poco rall.*

sailed up - on the lone - some sea. 2. There

*poco rall.* *a tempo*

was an - oth - er ship and she sailed up - on the sea, And she went by the name of The

Turk - ish Rob - ber - y, As she sailed up - on the lone and the lone - some

low, As she sailed up - on the lone - some sea. \_\_\_\_\_

3. There was a lit - tle sail - or un - to the cap - tain said, "O

cap - tain, O cap - tain, what will you give to me, If I'll

*Red.* \* *Red.* \*

sink them in the lone and the lone - some low. If I'll

*mf* *p*

*poco rall.* *mp*

sink them in the lone - some sea?" 4. "Two

*pp* *poco rall.* *a tempo* *mp*

Last time

sea?"

*pp* *molto rall.* *Lento molto* *ppp*

## The Mary Golden Tree

# The Mary Golden Tree

or

## The Lonesome Low

## I

There was a little ship and she sailed upon the sea,  
And she went by the name of The Mary Golden Tree;  
As she sailed upon the lone and the lonesome low,  
As she sailed upon the lonesome sea.

## II

There was another ship and she sailed upon the sea,  
And she went by the name of The Turkish Robbery;  
As she sailed upon the lone and the lonesome low,  
As she sailed upon the lonesome sea.

## III

There was a little sailor unto the captain said:  
"O captain, O captain, what will you give to me  
If I'll sink them in the lone and the lonesome low,  
If I'll sink them on the lonesome sea?"

## IV

"Two hundred dollars I'll give unto thee,  
And my oldest daughter I'll wed unto thee;  
If you'll sink them in the lone and the lonesome low,  
If you'll sink them in the lonesome sea."

## V

He bowed upon his breast and away swam he  
'Til he came to the ship of the Turkish Robbery  
As she sailed upon the lone and the lonesome low  
As she sailed upon the lonesome sea.

## VI

Then out of his pocket an instrument he drew,  
And he bored nine holes for to let the water through  
As she sailed upon the lone and the lonesome low,  
As she sailed upon the lonesome sea.

## VII

Some had hats and some had caps,  
And they tried to stop them awful water gaps,  
For they were sinking in the lone and the lonesome low,  
For they were sinking in the lonesome sea.

## VIII

He bowed upon his breast and back swam he  
'Til he came to the ship of The Mary Golden Tree,  
As she sailed upon the lone and the lonesome low  
As she sailed upon the lonesome sea.

## IX

"O captain, O captain, won't you take me on board  
O captain, O captain, won't you be good as your word,  
For I've sunk them in the lone and the lonesome low  
For I've sunk them in the lonesome sea?"

## X

"O no! I will neither take you on board,  
O no! I will neither be good as my word,  
For I'm sailing on the lone and the lonesome low  
For I'm sailing on the lonesome sea."

## XI

"If it wasn't for my love for your daughter and your men  
I would do unto you as I did unto them,  
I would sink you in the lone and the lonesome low  
I would sink you in the lonesome sea."

## XII

He turned upon his back and down sank he  
"Farewell, farewell, to The Mary Golden Tree  
For I'm sinking in the lone and the lonesome low,  
For I'm sinking in the lonesome sea."

# Peggy Walker

(Harlan County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Allegro con brio* *mf*

1. There was a jol - ly

*f* *mf simile*

far - mer who lived a neigh - bor nigh, There was a jol - ly

*f*

far - mer who lived a neigh - bor nigh. He

*poco rall.*

*a tempo* *poco rall.* *Fine*

had but one fair daugh - ter, up - on her I cast my eye.

*a tempo* *poco rall.* *Fine*

*mp*  
2. I asked her if she'd be

*f a tempo* *mf* *subito mp*

*mf*  
will - ing for me to cross the plain, I asked her if she'd be

*mf*

*p*  
will - ing for me to cross the plain, And if she would be

*f* *mf* *p*

*poco rall.*  
true to me till I re - turn a - gain. — 3. Sho

*poco rall.*

## Peggy Walker

### I

There was a jolly farmer who lived a neighbor nigh, (*bis*)  
He had but one fair daughter, upon her I cast my eye.

### II

I asked her if she'd be willing for me to cross the plain, (*bis*)  
And if she would be true to me till I return again.

### III

She said she would be true to me until death did decline, (*bis*)  
Then I shook hands and parted with the girl I left behind.

### IV

I set my boat for Iceland, strange people I might see, (*bis*)  
I met Miss Peggy Walker, she fell in love with me.

### V

I quit my work one evening, went walking up the street, (*bis*)  
The stage was just returning and a post-boy I did meet.

### VI

He handed me a letter that I might understand, (*bis*)  
The girl I left behind me had gone with another man.

### VII

Whilst I stood there lamenting, said he "Poor boy, don't cry, (*bis*)  
For I have money a-plenty, to serve both you and I."

# Pretty Polly

(Harlan County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Allegretto con molto espressione*

*mf* 1 In Lon - don fair cit - y a

la - dy did dwell, In Lon - don fair cit - y a la - dy did dwell, Con -

*rall.* *p* cern - ing her bean - ty no tongue can tell. 2 I court-ed Pret-ty

*rall.* *p* Poll - y the live - long night, I court-ed Pret-ty Poll - y the live - long



*poco rall.* *mf*

night. And then just to rob her be - fore day - light. — 3 "Come

*poco rall.*

home Pret-ty Poll - y and go a - long with me. Come home Pret-ty Poll - y and

*mf*

*poco rall.*

go a - long with me. Be - fore we get mar - ried some pleas-ure we'll

*p* *poco rall.*

*ped.* *ped.* *ped.*

**11th Verse ending**  
*molto rall.*

see" 4 He weep and to mourn. —

*molto rall.* *pp*

## Pretty Polly

### I

In London far city a lady did dwell,  
Concerning her beauty no tongue can tell.

### II

I courted pretty Polly, the livelong night,  
And then just to rob her before daylight.

### III

"Come home, pretty Polly, and go along with me,  
Before we got married some pleasure we'll see."

### IV

He led her over hills and through valleys so deep,  
At last pretty Polly began for to weep.

### V

"Willy, O Willy, I'm afraid of your ways,  
I'm afeared you're leading my body astray."

### VI

She trusted him a piece further and what did she spy,  
But a new dug grave, two spades a-lying by.

### VII

"Polly, pretty Polly, you're guessing just right,  
I've finished your grave I was digging last night."

### VIII

She threw her arms around him and trembled with fear,  
"How can you kill a poor girl that loves you so dear?"

### IX

"No time for to talk, no time for to stand,"  
He came with his knife all in his right hand.

### X

He stabbed her to the heart and the heart blood did flow,  
Down in her grave pretty Polly must go.

### XI

He throw the sod over her and turned to go home,  
And left little birds to weep and to mourn.

# Six Kings Daughters

(Letcher County, Kentucky)  
(Estill County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Allegro con spirito*

1. "Get up, get up pret-ty Pol-ly," ho

says And go a - long with mo, I'll take you a - way to New Scot - land, And

there we'll mar - ry and stay, stay, stay, And there we'll mar - ry and stay!!

*poco rall.*

2. She stole fif - ty pounds of her fa - ther's gold, And bo - sides her

*mf a tempo*

moth - er's fee And two of the hors - es in the stall Where

there were thir - ty and three, three, three, Where there were thir - ty and three.—

Ped. \*

*mf*

3. She bound her - self on the bon - ny, bon - ny black And him on the

*mf*

tab - bit bay, They rode 'til they came to the high sea - side One

Ped. \*

Six Kings Daughters

*poco allargando*

hour be - fore 'twas day, day, day, One hour be - fore 'twas day.

*poco allargando*

Fed. \*

*f*

4. "Light down, light down pret - ty Pol - ly," he says, Light down, light

*f*

*poco rall.* *a tempo*

down with mo, This is the place I've drown - ed six And

*poco rall.* *a tempo*

*poco allargando*

you the sev - enth shall be, be, be, And you the sev - enth shall be.

*poco allargando* *ff*

*mf* *Dal*  $\frac{3}{4}$

5. Go pull —  
9. She bound her -

*mf a tempo* *mf*

Verses 9 & 12

self on the bon - ny, bon - ny black, And she led the tab - bit

*mf*

*p*

bay, She rode 'til she came to her fa - ther's house One

*p*

hour be - fore 'twas day, day, day, One hour be - fore 'twas day. —

*poco rall.*

12. *f* "What's tho mat - ter, what's tho mat - ter! — pret - ty Pol - ly ho

*f a tempo*

said "What's tho mat - ter, what's tho mat - ter — with thee?" "I

thought you had gone to New Scot - land, And there for to mar - ry and

*sf*

*rall.*

stay, stay, stay, And there for to mar - ry and stay." —

*rall.*

## I

"Get up, get up, pretty Polly," he says  
 "And go along with me,  
 I'll take you away to New Scotland  
 And there we'll marry and stay."

## II

She stole fifty pounds of her father's gold  
 And besides her mother's fee  
 And two of the horses in the stall  
 Where there were thirty and three.

## III

She bound herself on the bonny, bonny black  
 And him on the tabbit bay,  
 They rode 'til they came to the high sea-side  
 One hour before it was day.

## IV

"Light down, light down, pretty Polly," he says,  
 "Light down, light down with me,"  
 This is the place I've drowned six  
 And you the seventh shall be."

## V

"Pull off, pull off, that costly gown  
 And lay it by yonders tree  
 It never shall be said such costly wear  
 Shall rot in the salt water sea."

## VI

"O turn yourself all around and about  
 Your face toward the sea,  
 It never shall be said such a rascal as you  
 A naked lady for to see."

## VII

He turned himself all around and about  
 And his face toward the sea  
 And with her little white tender arms  
 She shoved him into the sea.

## VIII

"Lie there, lie there, you false-hearted man  
 Lie there instead of me,  
 If this be the place you drowned six  
 The seventh you shall be."

## IX

She bound herself on the bonny, bonny black  
 And she led the tabbit bay,  
 She rode 'til she came to her father's house  
 One hour before it was day.

## X

\* Up speaks, up speaks that pretty parrot bird  
 In her cage where she be,  
 "What's the matter, what's the matter with my pretty Polly  
 She's up so long before day."

## XI

"Hush up, hush up, pretty parrot bird,  
 Tell none of your tales on me;  
 Your cage shall be made of the yellow beaten gold  
 And your doors of ivory."

## XII

"What's the matter what's the matter pretty Polly" he said  
 "What's the matter what's the matter with thee?"  
 "I thought you had gone to New Scotland  
 And there for to marry and stay."

\* Verses X and XI may be omitted to shorten ballad in singing  
 Six Kings Daughters



# The Sweetheart in the Army

The Words collected by  
LORAIN WYMAN

(Harlan County, Kentucky)

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Allegretto grazioso*

*p*

1. A neat fair la - dy walk - ing in the

*mf* *p*

*quasi pizzicato*

gar - den, A well dressed sol - dier came rid - ing

by, O ho rode up so kind - ly spok - en, And asked "Lit - tle

Miss, won't you fan - cy I?" 2. "Go 'way, go

The musical score is written for voice and piano. It features a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto grazioso'. The score is divided into two systems. The first system contains the first line of the melody and the beginning of the piano accompaniment. The second system contains the second line of the melody and the continuation of the piano accompaniment. The piano part includes dynamic markings such as 'mf' (mezzo-forte) and 'p' (piano), and a performance instruction 'quasi pizzicato' (quasi-pizzicato). The lyrics are written below the vocal line, with some words hyphenated across measures.

*mf*

'way, you brav - ed sol - dier, You're not tho

*mf*

man I've tak - en you to be. You're not the man of an - y

*rall.*

hon - or, Or you nev - er would have forced your - self on

*rall.*

1st seven verses *a tempo* *p* 8th verse

me." 3. "I have a thee"

*a tempo* *p* *pp* *rall.*

*Ad.*

## The Sweetheart in the Army

### I

A neat fair lady walking in the garden,  
A well-dressed soldier came riding by,  
O he rode up so kindly spoken  
And asked "Little Miss won't you fancy I?"

### II

"Go away, go away, you braved soldier,  
You're not the man I've taken you to be,  
You're not the man of any honor  
Or you never would have forced yourself on me!"

### III

"I have a sweetheart all in the army,  
He has been gone for seven long years;  
And if he is gone some seven years longer,  
Not a man on earth can marry me."

### IV

"Perhaps he is dead, perhaps he is drowned,  
Perhaps he is on some battlefield slain,  
Perhaps he has courted some girl and married,  
Perhaps his love some maid did gain."

### V

"If he is dead I hope he is happy,  
Or if he is on some battlefield slain  
Or if he has courted some girl and married  
I love that girl for loving him."

### VI

He drew his hands all from his pocket,  
They looked so long, so neat and small;  
Three golden rings all on his fingers,  
Down at her feet he let them fall.

### VII

She picked them up all on her little fingers,  
The kisses she gave was one, two and three;  
"And is this my little single soldier  
Returning home for to marry me?"

### VIII

He picked her up all in his arms,  
The kisses he gave was one, two and three,  
Says "This is your little single soldier  
Returning home for to marry thee!"

# Sourwood Mountain

91

(Harlan County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Allegro giocoso* *mf*

1. Chick - en crow - ing on

*f* *mf simile*

Sour - wood Moun - tain, Hey ho

Red. \*

did - dle dum doe - ay, Get your dogs and

we'll go a - hunt - ing, Hey ho

Red. \*

did - dle dum dee - ay. 2. My true love sho

The first system of the musical score for 'Sourwood Mountain'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with the lyrics 'did - dle dum dee - ay.' followed by a measure rest, then '2. My true love sho'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

lives in Letch - er Hey ho

The second system of the musical score. The vocal line continues with 'lives in Letch - er Hey ho'. The piano accompaniment continues with a steady rhythmic pattern, featuring chords and single notes in both hands.

did - dle dum dee-ay, She won't come and I won't fetch her

The third system of the musical score. The vocal line continues with 'did - dle dum dee-ay, She won't come and I won't fetch her'. The piano accompaniment continues with a steady rhythmic pattern, featuring chords and single notes in both hands.

Hey ho did - dle dum deo - ay.

The fourth system of the musical score. The vocal line concludes with 'Hey ho did - dle dum deo - ay.'. The piano accompaniment concludes with a final chord in both hands.

## Sourwood Mountain

### I

Chicken crowing on Sourwood Mountain,  
 Hey ho diddle dum dee-ay  
 Got your dogs and we'll go a-hunting,  
 Hey ho diddle dum dee-ay.

### II

My true love she lives in Letcher,  
 Hey ho diddle dum dee-ay  
 She won't come and I won't fetch her,  
 Hey ho diddle dum dee-ay.

### III

My true love's a blue-eyed daisy,  
 Hey ho diddle dum dee-ay  
 If I don't get her I'll go crazy,  
 Hey ho diddle dum dee-ay.

### IV

Big dog bark and little one bite you,  
 Hey ho diddle dum dee-ay  
 Big girl'll court and little one'll slight you,  
 Hey ho diddle dum dee-ay.

### V

My true love lives up the river,  
 Hey ho diddle dum dee-ay  
 A few more jumps and I'll be with her,  
 Hey ho diddle dum dee-ay.

### VI

My true love lives in the hollow,  
 Hey ho diddle dum dee-ay  
 She won't come and I won't follow,  
 Hey ho diddle dum dee-ay.

# Sweet William and Lady Margery

(Harlan County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Andante con moto* *mf*  $\text{\textcircled{S}}$

1. Sweet Wil - liam rose one

ear - ly morn - ing And dressed him - self in blue, — Sweet Wil - liam rose one

ear - ly morn - ing And dressed him - self in blue. — "Pray tell to me your

*poco rall.* *mp*

long wed - ded love, Whose be - twix La - dy Mar - go - ry and you?" — 2. "I

*poco rall.*

The musical score is written for voice and piano. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante con moto' and the dynamic is 'mf'. The first system shows the vocal melody and piano accompaniment. The lyrics are: '1. Sweet Wil - liam rose one'. The second system continues the melody and accompaniment with the lyrics: 'ear - ly morn - ing And dressed him - self in blue, — Sweet Wil - liam rose one'. The third system continues with the lyrics: 'ear - ly morn - ing And dressed him - self in blue. — "Pray tell to me your'. The fourth system continues with the lyrics: 'long wed - ded love, Whose be - twix La - dy Mar - go - ry and you?" — 2. "I'. The tempo is marked 'poco rall.' and the dynamic is 'mp'. The piano accompaniment features a steady rhythm in the left hand and a more melodic line in the right hand.

*poco piu mosso*

know no harm by you, La-dy Mar-ge-ry, Nor you know none by

*poco piu mosso*

me; — I know no harm by you, La-dy Mar-ge-ry, Nor

you know none by me; — Be - fore to - mor - row

*mf*

*mf*

*Red.* *Red.*

*poco rall.*

eight o' - clock, A rich wed - ding you shall see?" 3. La - dy

*poco rall.*

*p*

*Red.* *Red.* *Red.*

Sweet William

*Red.*



Mar - gry sat at the high win - dow, A - comb - ing back her

*rall.* *rall.* *simile*

hair, La - dy Mar - gry sat at the high win - dow, A -

*rall.* *a tempo*

comb - ing back her hair. She saw Sweet Wil - liam and his bride, As

*rall.* *a tempo*

*rall.* *a tempo* *rall.*

they came rid - ing there. 4. O

1st, 2nd & 3rd times *mf* D.S. *D.S.*

Sweet William

End of 12th verse

*mf*

13. Un - wind, un - wind her pale cold face, Her

*mf*

checks I'm a - bound to see. \_\_\_\_\_ She is the girl I've

al - ways loved, Who stole my heart from me. \_\_\_\_\_ Un - wind, un - wind her

pale cold face, Her checks I'm a - bound to see. \_\_\_\_\_ 14. Three

*rall.*

*p*

*rall.*

Sweet William

*a tempo*  
*dolcissimo*

times he kissed her li - ly white hand, Three times he kissed her

*dolcissimo*  
*p*

*a tempo*

breast. Three times he kissed her li - ly white hand, Three

*rall.* *pp* *a tempo meno mosso*

times he kissed her breast. Sev-en times he kissed her

*rall.* *pp* *a tempo meno mosso*

*Red.* *Red.*

*lunga pausa* *rall.*

cold pale face, And then did go to rest.

*lunga pausa* *rall.* *PPP*

*Red.* *Red.* *Red.*

## Sweet William

## Sweet William and Lady Margery

## I

Sweet William rose one early morning  
And dressed himself in blue, (*bis*)  
"Pray tell to me, your long-wedded love,  
Whose betwix Lady Margery and you?"

## II

"I know no harm by you, Lady Margery,  
Nor you know none by me; (*bis*)  
Before to-morrow eight o'clock  
A rich wedding you shall see."

## III

Lady Margery sat at the high window  
A-combing back her hair, (*bis*)  
She saw sweet William and his bride  
As they came riding there.

## IV

O she threw down her ivory comb  
And then threw back her hair (*bis*)  
And then sank down from her high window  
And was never seen back there.

## V

When day was gone, and night was come,  
And all men fast asleep, (*bis*)  
Lady Margery rose with tears in her eyes  
And stood at sweet William's bed-feet.

## VI

Says "How do you like your new feather bed,  
How do you like your sheet, (*bis*)  
How do you like your now wedded love  
Who's in your arms asleep?"

## VII

"Very well I like my new feather bed,  
Very well I like my sheet, (*bis*)  
But the best thing that I always loved  
Is the girl at my bed-feet."

## VIII

Sweet William called his merry men all  
By one, by two, by three, (*bis*)  
Says "I'll away to Fair Margery's bower  
With the leave of my ladye!"

## IX

And when he came to Fair Margery's bower  
He knocked at the ring; (*bis*)  
And who so ready as her seven brothers  
To rise and let him in.

## X

"Good morning, Good morning," he says to them all,  
"What makes you look so sad?" (*bis*)  
"We're grieving over the loss of our sister, Lady Margery,  
Who died for the love of you!"

## XI

"Where's Lady Margery, how does she do,  
O is she in her hall, (*bis*)  
Or is she in chamber bright  
Among them ladies all?"

## XII

"She's not in her chamber bright,  
Nor she's not in her hall, (*bis*)  
She is lying in her red-lined coffin  
With her pale face turned to the wall!"

## XIII

"Unwind, unwind her pale cold face,  
Her cheeks I'm a-bound to see, (*bis*)  
She is the girl I always loved  
Who stole my heart from me."

## XIV

Three times he kissed her lily white hand,  
Three times he kissed her breast, (*bis*)  
Seven times he kissed her cold pale face  
And then did go to rest.

# William Hall

(Knott County, Kentucky)

The Words collected by  
LORAIN WYMAN

Melody collected and  
Pianoforte accompaniment by  
HOWARD BROCKWAY

*Allegro moderato*

1. As Will - iam crossed the

brin - y o - cean And land - ed safe on the

oth - er side, Says "If Ma - ry's a - live and I can find her

*colla voce*

I'll make her my law - ful bride." 2. As

I went walk - ing up Cold Iron, Thero my mind was

*p*

*And \**

on my girl; Cool drops of rain fell

as it hap - pened My true love I there did meet...

*mf* *p* *poco rall.*

*mf* *p* *poco rall.* *pp*

1st & 2nd times Last time

3. "Good gave to you"...

*a tempo* *mf* *p* *pp*

William Hall

## William Hall

### I

As William crossed the briny ocean  
And landed safe on the other side,  
Says "If Mary's alive and I can find her  
I'll make her my lawful bride."

### II

As I went walking up Cold Iron,  
There my mind was on my girl;  
Cool drops of rain fell as it happened  
My true love I there did meet.

### III

"Good morning to thee pretty fair one  
And how would you like to fancy me?"  
"O my fancy's placed on a brisk young farmer  
Who has lately crossed the sea."

### IV

"Come describe your sweetheart unto me,  
Describe your lover unto me;  
Perhaps I've seen some sword pass thro' him  
On the ground your love did fall."

### V

"He was both tall, both neat and handsome  
And he had pretty blue eyes withall,  
O he had black hair and he wore it curly  
And his name was William Hall."

### VI

"I saw a French cannon ball shot thro' him,  
Upon the ground your love did fall;  
O he had black hair and he wore it curly  
And his name was William Hall."

### VII

She wrung her lily white hands saying  
"Lord have mercy, what shall I do!"  
"O now to prove my story to you,  
Here is the ring that I gave you."

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